

GRAND RAPIDS HERALD.
NO. 18 PEARL STREET.Exclusive Morning Service of the
United Press.

TERMS OF SUBSCRIPTION.
Daily, excepting Sundays, one year.....\$5.00
Daily and Sundays, one year.....6.00
Daily and Sundays, per month......50
Weekly, one year.....1.00
Sundays, one year.....1.50

BY CARRIER IN THE CITY.
Daily, excepting Sundays.....10 cents per week
Daily and Sundays.....12 1/2 cents per week
Sundays.....15 cents per month

TELEPHONES:
Business Office.....230
Editorial Department.....231

Parties desiring THE HERALD served at their homes can secure it by postal card request, or order through Telephone No. 231. Where delivery is irregular, please make immediate complaint at the office.

NEW YORK OFFICE:
15 Tribune Building.....N. M. Sheffield

THURSDAY, MARCH 23, 1903.

REPUBLICAN WARD CAUCUSES.

The Republicans of the city of Grand Rapids will hold caucuses in their respective wards on Thursday, March 23, for choosing delegates to the city convention, to be held in the Lincoln club rooms, March 28, 1903, for nominating candidates for ward offices and for the transaction of such other business as may properly be considered. Each ward is entitled to five delegates to the city convention and the delegates will meet at the homes and places designated, unless otherwise by word of mouth, which are authorized to change time and place of meeting, if necessary. Ward 1—Corner of Wealthy and Grand, 7:30 p. m. Ward 2—Hoytman hall block, No. 13 Franklin street, at 7:30 p. m. Ward 3—Corner of Cherry and Park street, 7:30 p. m. Ward 4—No. 125 East Bridge street, 7:30 p. m. Ward 5—One door west of Fry's brewery, 7:30 p. m. Ward 6—No. 20 West Leonard street, 7:30 p. m. Ward 7—Paterson's office, West Bridge street, 7:30 p. m. Ward 8—No. 26 West Bridge street, 7:30 p. m. Ward 9—No. 124 West Fulton street, 7:30 p. m. Ward 10—No. 646 Wealthy avenue, 7:30 p. m. Ward 11—Hoytman hall block, corner of East street and Madison avenue, 7:30 p. m. Ward 12—Corner of Hall and South Leonard streets, 7:30 p. m. By order of the executive committee, DWIGHT GOSCH, Chairman, GEORGE CLAFFERTON, Secretary.

REPUBLICAN CITY CONVENTION.

A Republican city convention will be held in the Lincoln club rooms Saturday evening, March 25, at 7:30 o'clock, for naming a city committee for nominating candidates for city offices and for the transaction of such other business as may properly be considered. By order of the executive committee, DWIGHT GOSCH, Chairman, GEORGE CLAFFERTON, Secretary.

WEATHER BULLETIN.

WASHINGTON, March 22.—For Lower Michigan: Snow; easterly winds; slight rise in temperature.

TURNER'S STRENGTH.

Mr. Turner is a strong man. It will be unwise to underestimate his ability or his fitness for the office for which he was nominated by the democrats last evening. He is a man of standing and a man of force in this community, and no advantage will accrue to other candidates by belittling his strength or assailing his personal character. He has been identified with the local spirit of progressiveness. His acts both public and private will stand the test of scrutiny. To say as much of a political opponent, a candidate for office, is an unusual compliment; but the logic of his residence in this city makes either this or some less only course to pursue, and THE HERALD is not and never was in the "alliance" class of newspapers.

MR. BENDER.

Nobody ever heard of the rankling jealousy in the police department until about three months ago when Charles H. Bender became a member of the police commission. Mr. Bender made the discovery and Mr. Bender began at once to make Mr. Bender's discovery known to the public. Mr. Bender has not been handicapped in Mr. Bender's great reforming work by an adverse majority on the board. Mr. Bender has always had the political sympathy of three of the five members. The board now stands three democrats and two republicans and honorable citizens.

MR. BENDER.

Mr. Bender has been the controlling factor in the board ever since Mr. Bender became a member because the democrats have supported Mr. Bender, and, having a majority, it was useless for the minority to protest.

MR. BENDER.

Mr. Bender has not been handicapped in Mr. Bender's great reforming work by an adverse majority on the board. Mr. Bender has always had the political sympathy of three of the five members. The board now stands three democrats and two republicans and honorable citizens.

MR. BENDER.

Mr. Bender has not been handicapped in Mr. Bender's great reforming work by an adverse majority on the board. Mr. Bender has always had the political sympathy of three of the five members. The board now stands three democrats and two republicans and honorable citizens.

police department it is impossible to eliminate Mr. Bender. Mr. Bender is the scandal. Mr. Bender's political acts and machinations are scandalous. Therefore it must follow that Mr. Bender must suffer whatever odium may be attached to Mr. Bender's acts. THE HERALD might wish it otherwise, but THE HERALD cannot prevail upon Mr. Bender to act as Mr. Bender ought.

It will be remembered that in all the proceedings and executive sessions which have made the police board a cess-pool of political rotteness Mr. Bender has been the prime instigator. When the charges were made against Sergeant Webb Mr. Bender moved that they be referred to the committee on men and discipline, of which Mr. Bender was then chairman.

When the investigation began Mr. Bender acted as presiding judge, and also as counsel for the accused. Mr. Bender ordered the clerk of the board to administer the judicial oath to witnesses. Mr. Bender asked all the questions. Mr. Bender hired a stenographer at great expense to the city to take Mr. Bender's questions and the answers. Mr. Bender prepared an elaborate report, which was copied by Mr. Bender's stenographer at the expense of the city. Mr. Bender read the report to the board, and upon Mr. Bender's motion Mr. Bender's report was adopted by the democratic majority and acquiesced in by the minority to please Mr. Bender.

When Patrolman McDonald was removed Mr. Bender made the charges. He was reinstated in spite of Mr. Bender's protest, simply because there was no foundation whatever for Mr. Bender's charges.

When the last charges were made against Sergeant Webb, Mr. Bender moved to go into executive session.

Of course the scandals in the police department reflect on Mr. Bender. He could not do otherwise. The question is whether the people of this city desire to have the police department run by Mr. Bender, whose malice dominates every act, or whether they will have the political majority of the board made up of wide-awake, conservative business men. Mr. Bender doesn't like to have that question discussed.

FUSION TWADDLE.

There is a remarkable sameness in the editorials of THE Democrat on the so-called "nonpartisan" judicial election. It is continually "sawing wood," but with the same old rusty, unfused saw and musty material. This may be refreshing to its readers, but will this grand convince voters they should cast their ballots for Judge Adair as against Mr. Taggart, whose superior qualifications for the position are not even controverted by THE Democrat?

MORSE TURNED DOWN.

It appears that the president, while desiring to yield to the demands of Michigan democracy for the appointment of Judge Morse to succeed Judge Jackson, was completely at the mercy of the southern democrats. In was represented that the south had no democratic representative on the circuit bench, and as the circuit judge has the appointment of federal supervisors of election reasons for Lupton's appointment were unanswerable from a democrat standpoint.

MR. BENDER.

The failure of Judge Morse to receive the honor is made less disappointing by the assurance that if any Michigan man received the prize it might have been he. Under all the circumstances perhaps it is well that the place is given to a southern man. A southerner is better fitted than a northerner to receive and discharge the social obligations incidental to the office. Whatever Judge Morse's feelings in the premises may be he has not made it manifest that he was eager to succeed Judge Jackson.

MR. BENDER.

From the republican standpoint Judge Morse has been really "turned down" by Dan Dickinson, who, in all probability, will "square" himself by offering Judge Morse some position of no particular consequence in the way of salary and honor. Dickinson must do this, for Dickinson is laying a large-sized coin for the presidential nomination in 1908, and he cannot afford to let the Morse faction, a largely controlling one, stand out against his ambitious desires. Late dispatches confirm the correctness of this conclusion, for it appears an arrangement has been made to send Judge Morse to Scotland.

MR. BENDER.

Mr. Bender has not been handicapped in Mr. Bender's great reforming work by an adverse majority on the board. Mr. Bender has always had the political sympathy of three of the five members. The board now stands three democrats and two republicans and honorable citizens.

or the saloon men have been "seen" by the politicians and assured that in the future they will be treated with greater leniency. The renomination of Judge Burlingame is in defiance to established precedent. It represents the more vicious aspects of self-seeking demagoguery. It betrays the sincerity of the democrat demand for a "non-partisan" judiciary. It is an attempt at the survival of the worst.

The superior court is a gigantic political machine operated in the interest of the democrat politicians who are sheltered therein and paid high salaries for doing little and paying much. The republicans will serve the taxpayers best by demanding that the legislature abolish this excrement on our judicial system. With a large respectable following among the better citizens, who have been deceived into believing that the tribunal is a necessary one, and that its judgments are unimpeachable, together with all the vicious and depraved factions in the city arrayed in his support, it will be difficult to dislodge the politicians now in control. Let the legislature abolish the court.

Mr. Dickinson appears to have evaded the lynx-eyed reporters of the effect east, for he quietly slipped out of Boston while the Tremont Temple was in flames Sunday night and, riding straight to Detroit, crept into that sleepy city under cover of night and since then has been in undisturbed quiet and peace. As a matter of fact THE HERALD this morning advises the officeholders of his present whereabouts.

WHILE it may be true that the liquor men are engaged in a business that corrupts society, still it is unjust to asperse their brotherhood to excite political prejudices. Saloon keepers have the moral and legal right to protect their own interests, but they are not so inordinately to political honor as to conspire in secret to defeat any candidate for public office.

It seems that the Hollanders were recognized in the democrat convention by an invitation to keep off the ticket. Mr. Vandenberg, a competent and trustworthy official, was thrown overboard because he is a Hollander. Such discrimination must merit rebuke at the polls.

Fifty times have the crews of Oxford and Cambridge universities met on the Thames and contested for the eight-oared championship. Oxford has won twenty-seven of the victories, all of which go to show that a classical education is a trifle superior to a scientific.

In deciding to keep squarely in the middle of the road, the populists have selected the most easily traveled part of the highway. If there is a principle to be fought for, they cannot fight astraddle the democrat donkey browsing among Canada thistles.

If an instantaneous photograph could have been made of the saloonkeepers in last night's convention it would make an effective answer to the allegation that Judge Burlingame is the choice of the respectable elements of the city.

WHILE the plums are dropping thick and fast, it is to be observed that the greater percentage of the crop falls just over the Michigan fence on the other side.

JOHN J. BELKNAP made a magnificent speech. There are only a few of us "personally popular" ones left. He had six votes out of a possible sixty—and he's not a bad democrat at that.

WHEN THE Democrat eats crow this morning it will reflect that "better than thou" politics is prettier in theory than in practice. The paper was Turned down with a vengeance.

IGNATIUS DONNELLY is taking a vacation from the cryptogram business, and is lambasting the coal trust. Probably Ignatius found too many cypresses in his bill.

THERE is nothing the matter with THE Democrat as a political prophet. The only man that it did not predict for mayor was nominated.

SERGEANT WEBB could not get the Tenth in line, so the delegation was split and Mr. Bender bobbed up as leader of "de gang."

PERSPECTS of republican success were materially brightened by the complexion of last night's convention.

If the west side of the river can spare a few more men, they can be made available by the people's party.

DON M. WILL send Judge Morse out of the country. Therein is his only safety as a candidate in 1908.

MR. WHITE has retired from politics.

STATE PRESS SENTIMENT.

In some parts of the west democrats who become populists are called "democrats" and "populists," while republicans who desert to the populist go by the name of "populists." When they want a new word in the west they don't hesitate at anything—Cedar Springs Clipper.

ARE MAD AS HARES

The Liquor Men Resent Charges of Skulduggery

MADE AGAINST THEIR UNION

They Protest That Their Brotherhood Is Purely Nonpartisan, Nonsectarian and Nontribing

EDITOR GRAND RAPIDS HERALD.—The article which appeared in THE Evening Press of the 21st inst. entitled "Whisky Politics," and also the article in THE Daily Democrat of the 22d headed "A Secret Meeting," I wish to emphatically denounce as a libel on the Protective Brotherhood. I will donate to any charitable institute you may name \$5 for each 5 cent piece any member of the brotherhood has ever contributed, or been asked to contribute to any fund to either aid or defeat Judge Burlingame or any other candidates' election or nomination. The meeting held Tuesday afternoon was strictly in character, and had the Press or Democrat or any one else cared to try the door of the lodge rooms they would have found it open and not "doubled bolted and barred," as falsely stated.

The Protective Brotherhood is a strictly non-political organization, and never since its organization has a member of it been asked or instructed to vote for or against any candidate's election or contribute one cent for the same. I say this in justice to Judge Burlingame and the Protective Brotherhood, whom the have so grossly misrepresented.

FRANK T. ADAMS

President Protective Brotherhood.

Mr. Godfrey Kicks.

EDITOR GRAND RAPIDS HERALD.—I noticed an article in Tuesday's Eagle stating the Brotherhood of State Liquor Dealers were holding a session with closed doors to find "where they were at" in regard to the coming election. This morning's Democrat contains a scurrilous article relative to the meeting of the brotherhood. A few of the misstatements are as follows: There were no guards stationed on the stairs, or even at the doors; the meeting was not for the purpose of deciding on the assisting of one candidate or defeating another; no "bottle" was raised and the new officers elected even declined to receive the dues of members of the association; Judge Burlingame's name was not mentioned at the meeting; and that fact can be proven by affidavit. But after the scurrilous article in THE Democrat any man who will submit to such abuse and go about insinuating he is a candidate because he is a democrat and a democrat paper publishes it, ought to be deprived of his right to join any society or cast a vote at any election.

Mr. Burlingame may be nominated by the democrats. If he is, such disgraceful lying attacks will help him any, and ought not, as the entire article, with the exception that a meeting was held and officers elected, was a tissue of lies, and abusive ones at that. I was present at the meeting and know my statement is correct.

CHARLES G. GODFREY.

A life-long democrat.

THEATRICAL TOPICS.

Powers was filled to the doors last evening. Whether the audience was thoroughly satisfied is a question that each must answer. "Miss Helyett" is an operatic comedy in three acts. This name may perhaps suit it as well as any other, but the fact is that it is a kind of entertainment which belongs to no class in particular, but must be classed solely by itself. The adaptation is by the well-known dramatist, David Belasco, co-author of "The Wife," "The Charity Ball," "Men and Women," and the latest New York success, "The Girl I Left Behind Me." There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in its atmosphere, which is formed by a number of dancers, who display an amazing amount of abandon which can hardly fail to interest those who have become tired of the hackneyed no-nonsense. It has life and go, two things frequently lacking. Audran's music is fresh and original, especially the song, "The Dainty Silk Stocking," the waltz, "The Girl I Left Behind Me," and the artist's song, "The Ideal," and the charming duet in the last act. The welcome light comedy or comic opera of the production is very attractive. Mrs. Carter is not an actress, a singer nor a dancer—she has an unsavory record, achieved in a salacious divorce case, and a headache behind her. There was a curious twist to the original version by Maxine Boucherson, which passed its one thousandth night at the Parisian Bouffes. Its French origin is amply shown in plot, in much of the dialogue and in